

At last, hours later, it is done to the director's (and cast's) satisfaction. In the finished picture—about ten seconds.



Then back to the hotel—to take off you-know-what.

41





Here's your party.

43



Person-to-person.

42

There are other things to be done during this New York visit—for instance, posing with Billy Wilder for Richard Avedon, famous photographer. This picture was for *Harper's Bazaar*, which delighted MM; it had been an old ambition of hers, as a model, to appear in a "class" magazine.



New day, fresh start.



Others present are Samuel Hoffman,
father of Hollywood figures Leonard and
Irving Hoffman . . .

She goes out in the evening—to a party
where Billy Wilder is waiting to introduce
her to her guests. Prominent among them
are George Axelrod, author of "The Seven
Year Itch" (at left) and his wife, Joan.

... and Earl Wilson, famous columnist.



MM and Earl Wilson listen to Irving Berlin. . . .

49



Later, in the intermission of a Broadway show, the audience makes a discovery. And a small riot.



... and Hy Gardner (center), of the *New York Herald Tribune*, listens to her.

Backstage she meets Carol Haney, one of Broadway's newest sensations. It's hard to tell which girl is more impressed.



Magazine executives entertain MM at 21.
(Note to the worried: the glass contains iced tea.)

With (right to left) David Wayne, movie and stage star, Sidney Kingsley, Pulitzer Prize playwright, and Leonard Lyons, Broadway reporter to the nation. How long is it since morning?



One last interview, with Ed Wallace of the *New York World-Telegram*. Madam certainly seems to think better in bare feet.

65

A few days later, a night scene is to be shot. And a few citizens gather round to watch.

FOOD
RIGHT

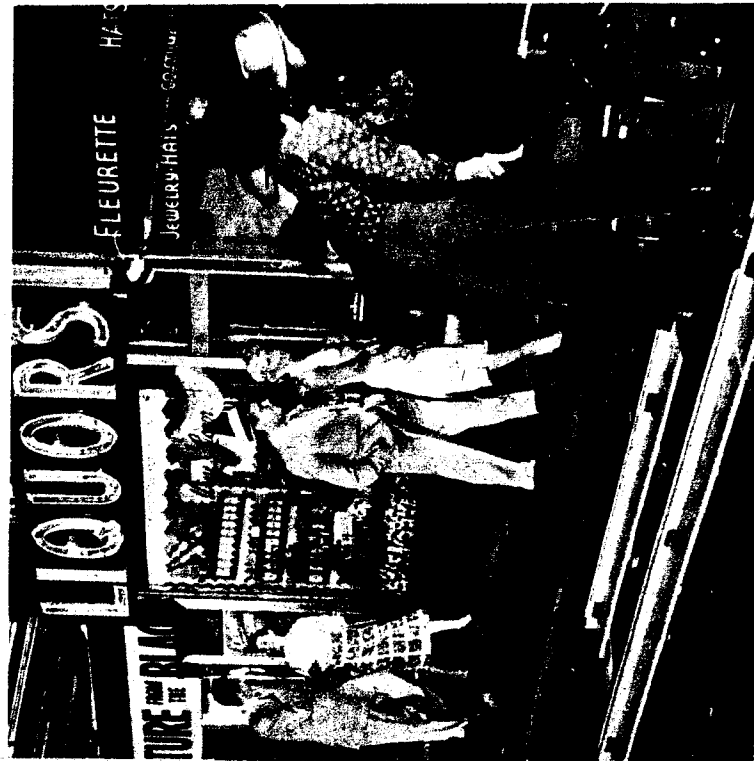


Taps.

Special duty (painless variety). The boys hold the line as the scene is shot.



Wilder sets the action. This is the scene in which MM and Tom Ewell come out of a movie and stand on a subway grating. A train goes by underneath and creates a breeze.



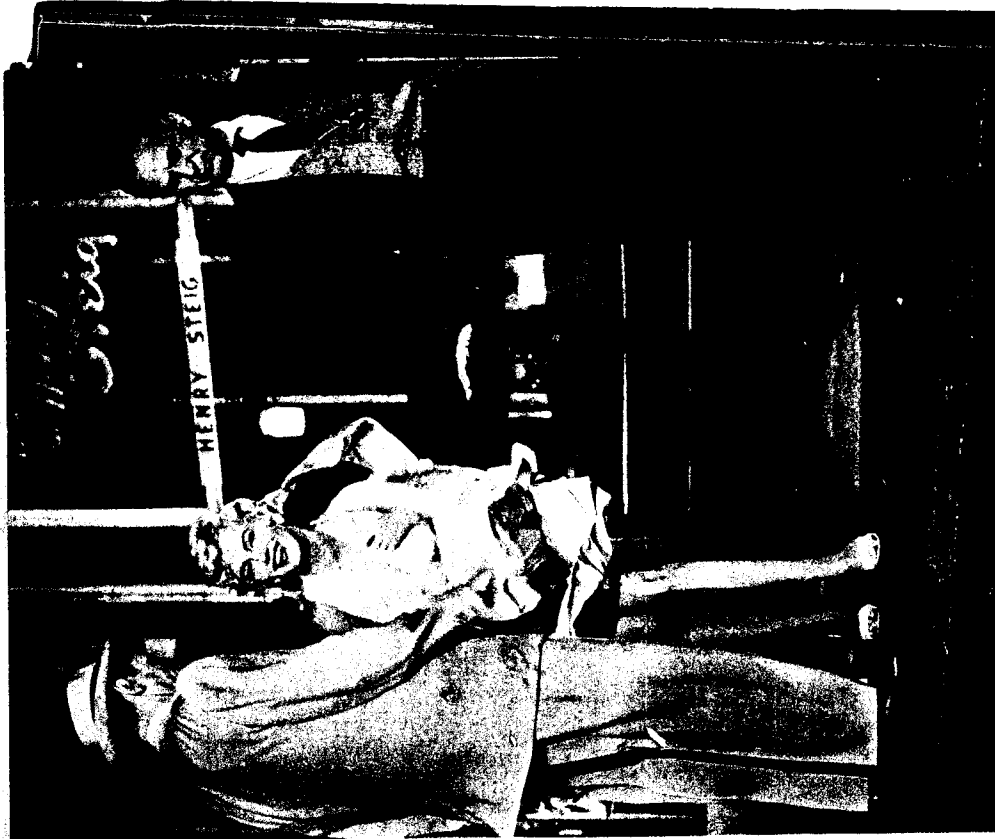
The actors move and so does the camera—a “trucking” shot.

60



Closer, please.

61



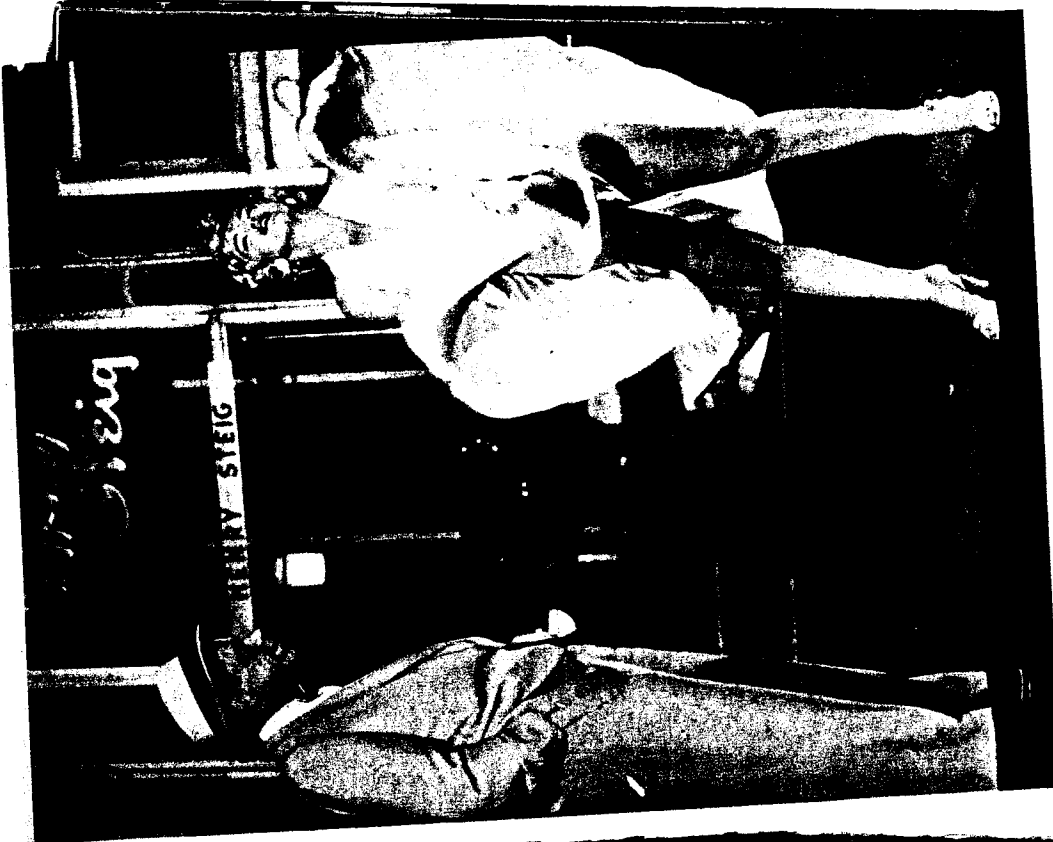
To Milton Krasner, Academy Award
cameraman, it's just another job. He
tests the air pressure from below.
There's a man down there with a
wind machine . . .

63



Thank you.

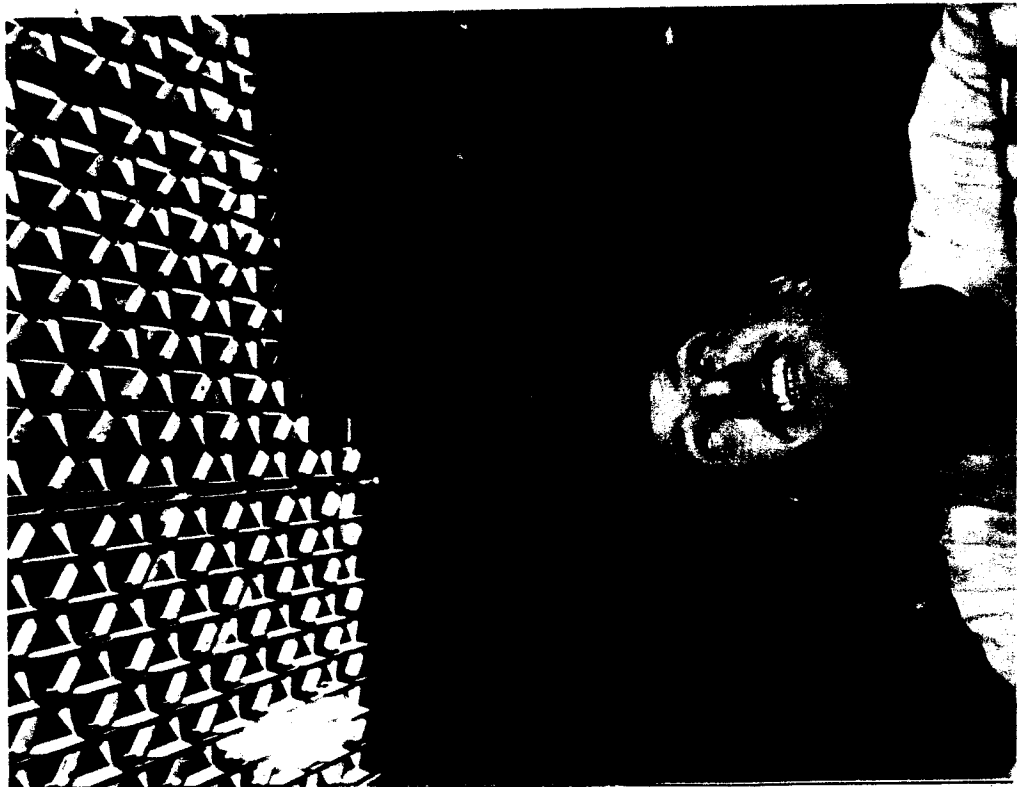
62



Oo.

65

... he gets paid, too.

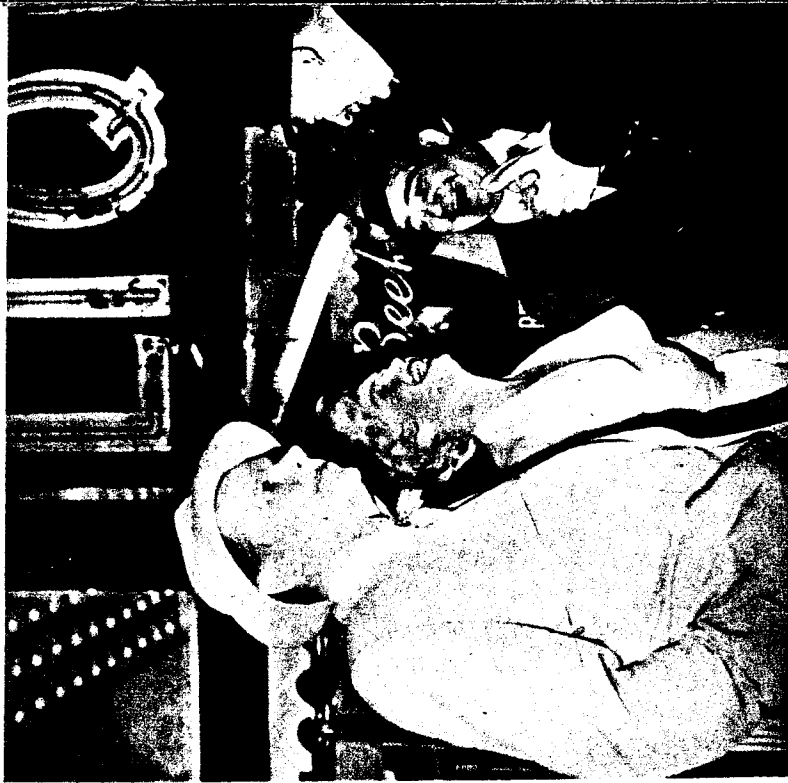




Obliging the press . . . 67



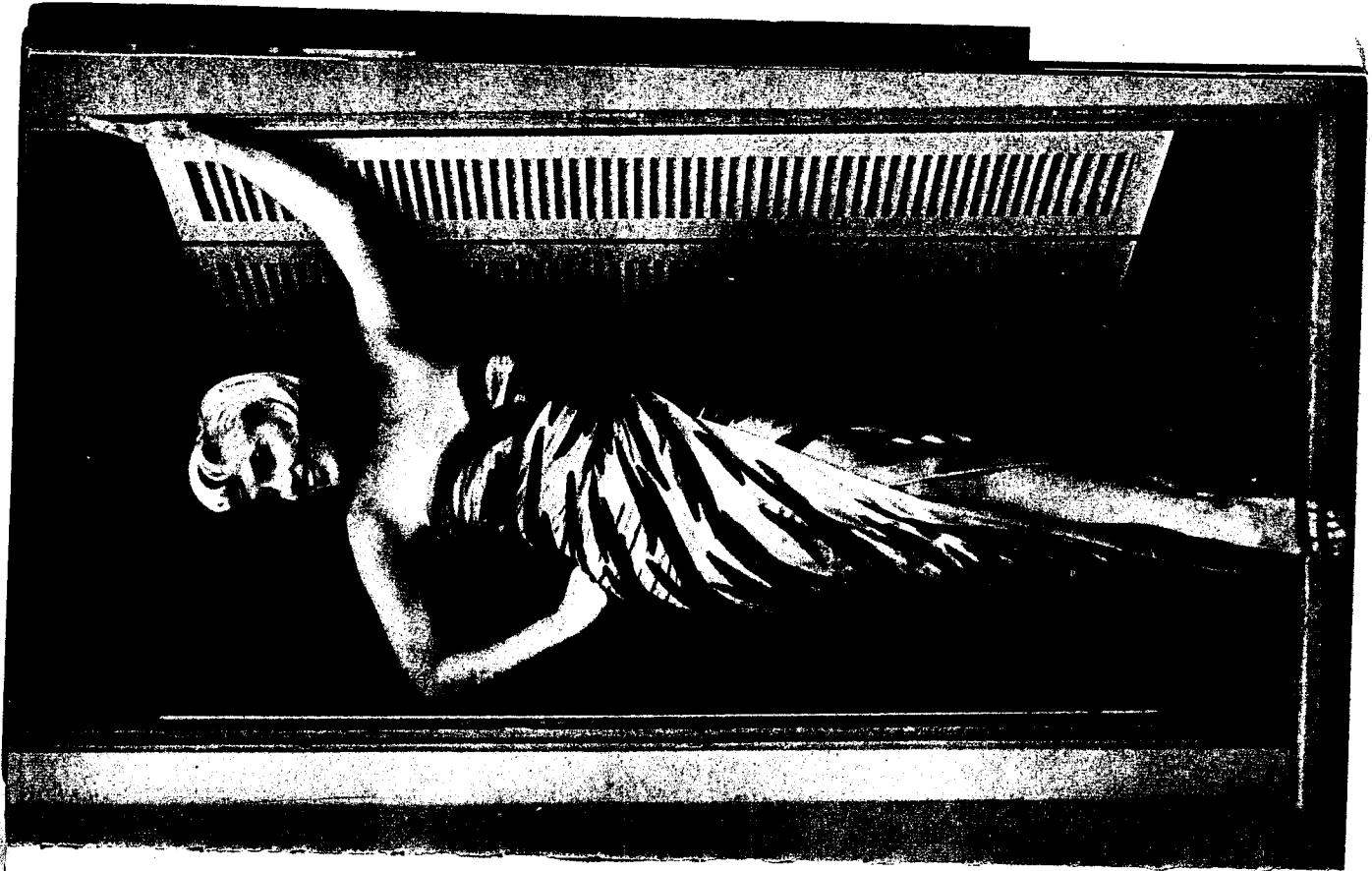
66 Gentleman in the audience has a question.



The scene is shot, the New York sequences are finished. Everybody feel plenty good.

... every way possible.

69



PART TWO

Back to Hollywood.
To the studio.
To work.

In this scene the hero dreams
that The Girl comes down to
his apartment.



Even before she gets to the sound stage, there
is a pause for a publicity shot. She gets her
award for having been elected a school's
sweater girl.

So MM tries it this way.

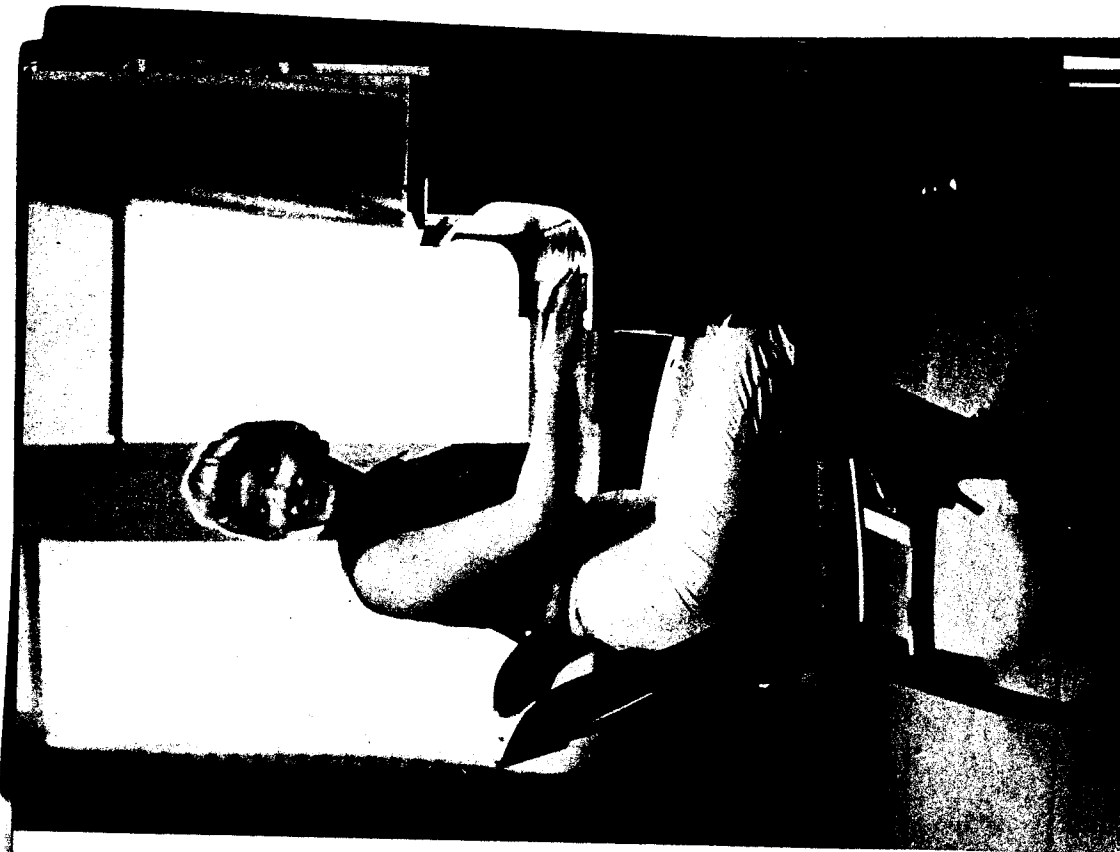


"Not quite," says Wilder.
"More like this." !



In that scene MM had to play "Chopsticks," so Charles Smith, of Twentieth's music department, instructs her.

76



She masters it—but in the picture someone else plays it on the sound track anyway.

77

MM and Tom Ewell in the "purple" dream scene at the piano.



Progress report.

But MM gets so carried away, she falls off
the bench. Retake!



Before which, your reporter is discovered.

81

There follow days of intense activity . . .

. . . then back to work with Tom. (Query:
By this he makes a living?)

and publicity photographs;



punctuated by conferences between takes;

